

*Tension/Spannung*, ed. by Christoph F. E. Holzhey, Cultural Inquiry, 1 (Vienna: Turia + Kant, 2010), pp. 119–32

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## ici uniglory, 2009

Installation. Ink, paper, images & text

CITE AS:

Laura Taler, 'ici uniglory, 2009: Installation. Ink, paper, images & text', in *Tension/Spannung*, ed. by Christoph F. E. Holzhey, Cultural Inquiry, 1 (Vienna: Turia + Kant, 2010), pp. 119–32 <[https://doi.org/10.25620/ci-01\\_07](https://doi.org/10.25620/ci-01_07)>

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ABSTRACT: 'ici uniglory' is an installation on paper. The piece intertwines fragments of six texts by Bruno Besana, Fabio Camilletti, Antke Engel, Sara Fortuna, Laura Taler, and Andrea von Kameke, written in response to the video installation UNIGLORY, a work-in-progress exhibited at ICI Berlin. The responses are edited, fragmented, and re-assembled to reflect the way the filmmaker worked with the filmed dance footage in the original installation, essentially re-choreographing words. The subtle tensions between the different responses allow for shifts and movements within the piece. The result is a poetic intermingling of voices that rub up against one another. Tension also acts as a binding agent, holding all the fragments together and allowing them to be woven into a collective text.

LAURA TALER  
*ici uniglory, 2009*

Installation

Ink, paper, images & text\*

a gallery of images twisting into movement  
dances turning into images

a hall, structured by pieces of furniture, not easily identifiable as  
typical pieces of their kind

rather

boxes in different formats and shapes

with different functions

screens for projections

devices to sit on

directing movements or directing the gaze

shiny white and silky grey surfaces animated by colour images

these video projections on various monitors and screens insert

dancing movement into the architectural space

it is quite impressive from the standpoint of a philosopher

fragmentation feeds repetition; repetition feeds multiplication  
moments of fragmentation, multiplication and repetition compose  
the skeleton of a complex grammar

a tango *practica*,  
a contact improvisation jam,  
two improvisational practices where an effort to connect  
and to move together can only be achieved by maintaining  
and surrendering  
a sense of self

the two goals are obviously contradictory yet they must be performed  
simultaneously for the practice to succeed  
simultaneity is a constant struggle  
sometimes effortless  
other times full of effort

the observer is often brought to perceive  
what happens in a video between the  
two moving bodies as a matter of surface  
she/he remains in the sphere of visibility  
however hers/his is a highly deceptive impression  
the proper more original domain of sensibility is here that  
of  
touch  
of  
a somehow puzzling dialogic perception of  
her/his own body, and of the other body  
at the same time







*Candy.* The young woman is looking at me.

*Tango.* The couple moves slowly, then faster.

*Contact Jam.* More dancing couples. Again a man and a woman. Are they equal partners?

*Tango.* They, too, stop and start, they negotiate.

*Candy.* Did she know she would be in Berlin in 2009, looking at a stranger?

*Contact.* There's a rule to this game.

*Tango.* She stops him.

*Contact.* To be in touch all the time.

*Tango.* How much space does the woman have to act? To follow her own desire?

*Candy.* When the camera caught her eye in Uruguay in 2004.

*Contact.* They never lose touch of one another.

*Tango.* What is resistance in tango?

*Contact.* Who's doing what to whom now?

*Tango.* Is she condemned to giving in, to reacting, to melting into this dialogue – always off-balance, one foot off the ground?

*Contact.* Is this a safe, sane and consensual game?

*Candy.* I would like the girl to dance with me.

*Tango.* I want to see her lead. And him follow.





something excessive is performed  
a documentary precision which consists of dismantling the evidences of  
the document

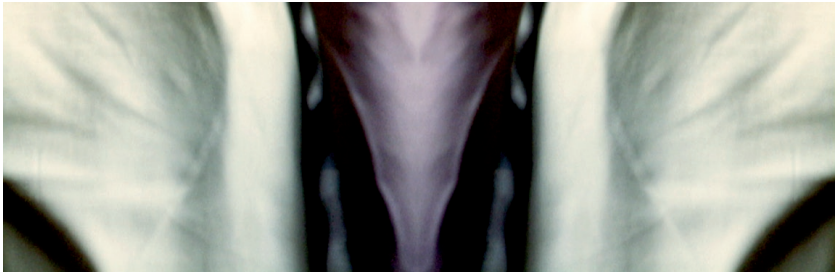
bodily consistence  
patient subtraction  
though, put into motion

I only have one piece of candy left – do you want to share it?

in between the furniture and the frames [my] movements become dance  
improvisations themselves  
so it happens that each step  
each pause  
each movement that is repeated,  
varied, or disrupted  
involuntarily contributes to the complex intermingling of factual and  
virtual mobility  
[I cannot avoid participating] with [my] own personal life  
stor[y], reading practices and aesthetic preferences,  
[my] embodiments and gendered, ethnicized and  
sexual structurings

take a seat  
and enter the scopophilic pleasures well known from cinema  
see – *This Sex which is Not One* (Luce Irigaray).

sco-po-phil-i-a [skoh-puh-fil-ee-uh]  
the obtaining of sexual pleasure by looking at nude bodies,  
erotic photographs,  
etc.  
etc.



blurred colours of reddish-pink  
'two lips touching and re-touching'  
Irigaray's metaphor of two lips kissing themselves in  
continuous autoerotic contact provides a non-phallic representation of  
sexuality and withdraws  
the feminine sex from its bondage to heterosexual complementarity

a paradoxical confusion that holds  
the potential to resexualize the whole arrangement  
into a space that disrupts  
phallic logic through unexpected movement

a smeared, mutated shape  
strangely recognizable form hinting at the tension that is happening  
inside

muscles stretch and contract sequentially through the body  
tension is created and released unconsciously  
a difference appears in the  
thinking body

read what is happening in your partner  
be soft and malleable

choice itself produces a tightening

this imperceptible moment of decision  
suspended between one moment and the next  
between the seen and the unseen  
the self and the promise

normally disappearing in front of the naked eye

composed to give the illusion of a movement  
a series of images, of *figurations*  
'fictive image'  
'form'  
'dreamy vision'  
and eventually actual prophecy

something unperceivable *has happened*

grace is broken, tension is left unresolved  
continuity in time is questioned and fragmented

but stillness is only one part of the puzzle

the whole machine is intentionally hampered  
intentional  
systematic  
interruption of fluidity

some things can only be captured in movement

destabilize any idea of harmony  
call into question the role itself of time  
mak[e] perception unpredictable and ... troubling

we are like magnets, drawing together  
coming apart  
in motion we manage a delicately balanced equilibrium  
i push and pull  
she tumbles into me  
he tries to communicate with his hands  
they rest and observe  
speak of the longing for connection

everything is slowed down, sped up, stopped, flipped, played  
backwards, unmade  
re-shaped

trapped in an asymmetrical  
a-rhythmical eternal occurrence  
two bodies struggling to move together  
what great happiness







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\* *ici uniglory* is a text-based installation created to mirror the methodology with which I worked on a video-based installation (*UNIGLORY*) during my fellowship at the ICI Berlin. (The title *ici uniglory* refers to a witticism made by Rupert Gaderer (quietly in my ear), swiftly followed aloud by Hélène Cixous, while discussing a fragment from a text by Jacques Derrida about the meaning of the French word 'ici'.) Here in the ballroom of the ICI, from 19 to 21 March 2009, *UNIGLORY* was set up as a work-in-progress video installation. The installation included three projections and seven monitors arranged in various patterns around the ballroom, projected and placed upon pieces of furniture, begged and borrowed from the ICI workspaces. The projected footage originated from a contact improvisation jam and an improvised tango *practica* (the technical term for a tango practice) shot in 2004 in Montevideo, Uruguay. Five ICI fellows and associates were asked to respond to the video installation. For the text presented here (*ici uniglory*) I edited, fragmented and re-assembled the responses to reflect the way I worked with the filmed dance footage, essentially re-choreographing words. Both installations were made possible through the generous support of Montevideo's *Festival Internacional de Videodanza* (Uruguay), the City of Ottawa (Canada) and the ICI Berlin Institute for Cultural Inquiry (Germany). Text is by Bruno Besana, Fabio Camilletti, Antke Engel, Sara Fortuna, Laura Taler and Andrea von Kameke, edited by Laura Taler. Images are stills from the installation *UNIGLORY* shot by Laura Taler. Roland Schlimme and Joseph Doane composed the soundtrack for the installation. In order of appearance, the dancers in the photos are Santiago Turenne, Federica Folco, Carlos Lobos, Miguel Jaime, and Catalina Chouhy. I would like to dedicate this installation to all the fellows and staff at the ICI because at the core of this text I see the frictions and sparks that were created during our dialogues around the colloquium table.